Art Gallery of Ontario

THE GALLERY

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Jock Macdonald: From Group of Seven to *Avant-Garde*

by Judy Malone

As a pioneer of abstract art and a teacher of second-generation "modernist" painters in Toronto, Jock Macdonald (1897-1960) is among the most influential of Canadian painters. He is also an intriguing link between the Group-of-Seven-dominated art of the late twenties and early thirties and the first aggressively *avant-garde* movement in Toronto, the Painters Eleven of the 1950s.

The viewer of the *Jock Macdonald: The Inner Landscape, A Retrospective Exhibition*, opening at the Art Gallery of Ontario April 4 through May 17, will appreciate both the evolution of an artist and that artist's place in the evolution of Canadian art.

Joyce Zemans, guest curator and Chairman of the Department of Visual Arts at York University, presents a definitive study of Macdonald, with particular emphasis on his later period, from 1957 to 1960. The exhibition will establish the importance of Macdonald as an artist in his own right, rather than simply an influential teacher or historical stepping stone. Says Prof. Zemans, who has been organizing the retrospective for the Gallery since 1978, "His painting is as great as any abstract painting in Canada . . . his (later) works are unique, with an exquisite sense of colour and space, quiet contemplation, and a real beauty."

James Williamson Galloway Macdonald arrived in Canada in 1926 to become Head of Design at the School of Decorative and Applied Arts in Vancouver. Born in Scotland, in 1897, the son of an architect, Macdonald was first employed as an architectural draughtsman. After he served in World War 1, he entered the Edinburgh College of Art to study textile design. This early technical training clearly influenced Macdonald's career as a painter. Initially he seems to have felt the limitations of producing "coloured drawings," but his background in pure design may have contributed to his later involvement with the abstract idiom.

In Vancouver, Macdonald developed a significant relationship with his colleague Frederick Varley, Head of Drawing, Painting, and Composition at the School of Decorative and Applied Arts.

It was Varley who advised him to "stop drawing and start painting." From 1927 to 1934 the two painters made numerous sketching trips into the interior of British Columbia and the Gulf Islands, providing Macdonald with a much-needed sense of camaraderie. *Lytton Church*, purchased by the National Gallery of Canada in 1932 and the first important work in the artist's early career, established a formal link with the Group of Seven; A. Y. Jackson saw the picture in Ottawa, initiated a correspondence with Macdonald, and met with him a few years later.

In 1934 Varley and Macdonald started the British Columbia College of Arts. In this atmosphere of academic and creative excitement, Macdonald produced *Formative Colour Activity*, his first semi-abstract painting. The picture was executed in one sitting, an experience that was "exhilarating," Macdonald wrote. The image suggested flowers, but Macdonald's concern was for colour and free, flowing form. Always an intuitive painter, Macdonald nevertheless combined "his head, hand, and heart," as his wife Barbara was to say. His works were intricately conceived and meticulously executed.

Jock Macdonald, Canadian (1897-1960), *Indian Burial, Nootka*, 1937; oil on canvas, 92.2 x 71.9 cm. Vancouver Art Gallery, Vancouver, B.C.

The College of Art collapsed in 1935 because of financial pressures. Macdonald moved his family into a deserted cabin at Friendly Cove, Nootka Sound, on the west coast of Vancouver Island. This period of isolation made a deep impression on Macdonald. He examined movements and forms of nature, and was most interested in man's emotional response to nature. At this time he began to develop the abstract forms of expression he would later call "modalities."

Macdonald returned to Vancouver in 1936, where he found work as a high school teacher. Despite the frustrations of his professional and financial situation, he continued to paint actively. During the next ten years he remained in Vancouver, often painting landscapes, for which he began to achieve a measure of recognition. *The Black Tusk* (1932) and *Friendly Cove, Nootka Sound, B.C.* (1935) were included in an exhibition organized by the National Gallery of Canada for circulation abroad.

At this time the only people Macdonald confided in about his experimental work were Emily Carr, whom he pronounced "the first artist in the country, and a genius without question," and photographer John Vanderpant. Prof. Zemans points out that in later years Macdonald often recalled the real sense of isolation he experienced in the thirties. Few artists in Vancouver at this time were prepared to experiment with abstraction. Some major works from this period—*Indian Burial Ground, Nootka Cove, Drying Herring Roe*–show he was consistently striving to capture the inner rather than the outer landscape. He was still pondering the experiments he had formulated at Nootka, and tried a new series of abstractions, which he called "modalities" or "moods"–abstract expressions of natural phenomena.

By the early forties Lawren Harris had moved from New Mexico to Vancouver. His presence provided Macdonald with an important companion for his abstract investigations. In 1943, Macdonald met the British artist and psychiatrist Grace Pailthorpe, and through discussions with her became interested in the "automatic" expression of Surrealism. Macdonald adapted Pailthorpe's clinical use of free-flow painting. The automatic watercolour paintings that he produced over the next few years entirely refocused his approach to painting. *Russian Fantasy* is a strong example of this style. He continued to paint landscapes and notably, in a series of works from the Okanagan Valley, he demonstrated a strengthening ability to express the spiritual through visual language.

In 1946 Macdonald moved to Calgary for a one-year appointment with the Provincial Institute of Technology and Art, where he was instrumental in organizing the Calgary Group. In 1947, Macdonald moved to Toronto and the Ontario College of Art. He was now extending his search for effective expression of nature to the oil medium. These works emerged directly from his watercolours, and were very different from the earlier modalities.

In 1947, Macdonald moved to Toronto and the Ontario College of Art. He was always an exceptional teacher, inspiring his students by intense and energetic debate of theory and theme. Students who recall his strong influence include Walter Redinger, Graham Coughtry, Dennis Burton, Richard Gorman, Paul Fournier, Robert Hedrick, and William Ronald.

For two short periods in the summers of 1948 and 1949 Macdonald studied with Hans Hoffman in Provincetown, New York. In Hoffman he found a gifted teacher who shared his own philosophy about the spiritual in art.

William Ronald, a former student of Macdonald, is generally credited as the founder of Painters Eleven in 1953. Besides Ronald, the original group consisted of Oscar Cahén, Jack Bush, Alexandra Luke, Kazuo Nakamura, Ray Mead, and Tom Hodgson. Macdonald joined the group, as did Harold Town, Walter Yarwood, and Hortense Gordon. Their first full-fledged exhibition took place at Roberts Gallery in Toronto in 1954. It was ignored by Toronto critics.

In 1954 Macdonald received a Canadian government fellowship enabling himself and Barbara to spend a year in Europe. Among his European contacts was the French painter Jean Dubuffet, who said that if only Macdonald could achieve the freedom in his oils that he had in his watercolours, then "you would have a profound contribution and a personal one." Fired by these observations, Macdonald returned to Toronto and a period of experimentation. As a result of Dubuffet's critique, he arrived at a use of thin paint (mixing Lucite and oil) and soft brush strokes.

In 1957 American critic Clement Greenberg was invited to Toronto at Macdonald's suggestion to meet with members of Painters Eleven. Just prior to his visit Macdonald had completed new canvases, larger than anything he had done before. They included paintings like *Sombre Dusk, Forbidden Valley*, and *Desert Rim*. Greenberg admired Macdonald's ability to free himself from canvas limitations in these soft abstractions, and Macdonald responded to this praise with an intensified period of productivity. Suddenly, too, he was in demand–he exhibited at galleries in Toronto, was interviewed by the CBC, and was heralded as the "best *young* artist in Canada." In the last three years of his life, Macdonald painted his major non-objective canvases, including *Heroic Mould, Fleeting Breath*, and *Earth Awakening*.

In the spring of 1960 the Art Gallery of Ontario approached Macdonald about a retrospective exhibition, which opened April 29 and was well received by the public and the press. Later that summer he wrote:

"I've been painting as much as I possibly can find time for. My painting seems to be going along more slowly this past summer—nothing like the output of the previous summer though I have worked just as strenuously. The paintings have changed somewhat and I think this is the

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reason why they take longer to do."

His paintings were becoming even more refined, more spiritual in quality. On December 3, 1960, Macdonald died of a heart attack at Wellesley Hospital in Toronto.

Despite disturbing self-doubts and concerns about the direction of his work, Macdonald was committed to abstract art as early as 1934 and never truly deviated from it. It is interesting to note that as a teacher Macdonald inspired a generation of artists, but that he himself painstakingly arrived at a form of individual expression in a solitary way. He had no previous generation of Canadian painters to refer to as source, and few colleagues in proximity. His self-motivation and his dedication in sifting through problems and arriving at deeply personal resolutions make the *Jock Macdonald Retrospective* an intriguing portrait of a painter.

The exhibition will include 158 watercolours and oils, of which 57 were executed between the years 1957 and 1960. Prof. Zemans has written an extensive 288-page catalogue with 24 colour-plates. It will be available at the Gallery Shop.

After the Toronto opening, the *Jock Macdonald Retrospective* will embark on a national tour. Cities and dates are: Windsor, June 20 through August 16; Edmonton, September 19—November 8; Winnipeg, December and January, 1982; and Vancouver, February and March, 1982.

Jock Macdonald, Canadian (1897-1960), *Nature Evolving*, 1960; oil and Lucite 44 on canvas, 111.8 x 137.2 cm. Art Gallery of Ontario, Purchase, Peter Larkin Foundation, 1962.

The Art Gallery gratefully acknowledges the financial assistance of the Canada Council and Téléglobe Canada for this exhibition.●

Don't Miss Special Members' Evening

Our second annual Spring Preview, an evening of new exhibitions and activities, will take place on Friday, April 3. A personal invitation describing this special event is currently being mailed to all members. This event will provide a splendid opportunity to invite a guest to join you for an exceptional evening at the Gallery.

The highlight of the evening will be the official opening and preview of *Jock Macdonald: The Inner Landscape, A Retrospective Exhibition*. (Members who hold a catalogue subscription will be able to pick up their subscriber's copy at the Membership desk at the preview.)

There will be a new exhibition in the Gallery of Contemporary Art featuring the work of Malcolm Rains, Stephen Menzies and Elizabeth Ewart; and it will be the first opportunity to view the Art Rental Gallery's *Spring Celebration* exhibition. Throughout the building all the current exhibitions, such as the prints of David Milne, will be open for viewing. There will also be musical performances, a wine bar, and a mini-market.●

Growing Print and Drawing Collection a Tribute to Toronto Collectors and Donors

by Katharine A. Lochnan

It is almost two years since the exhibition *Selected Impressions* took place at the Gallery in May 1979. Since that time there have been over 200 acquisitions of single-sheet prints and drawings, and 33 books containing original prints. Selections from these acquisitions will be on view in the Margaret Eaton Gallery from April 18 through July 12.

The astonishing growth of the collection is due not only to Gallery purchase funds, but also to discretionary funds provided by a number of private and corporate donors, including Touche Ross, the Trier-Fodor Foundation, Norcen Energy Resources Limited, Ascolectric Limited, and the Richard and Jean Ivey Fund. The collection has also grown through generous gifts of works of art. A series of eight engravings after Maarten van Heemskerck (Dutch, 1498-1574) depicting *The Seven Wonders of the World* was a gift of Dr. Gilbert Bagnani in 1980. An important collection of 33 books containing original prints by Thomas Rowlandson (British, 1756-1827) was a gift of Mr. J. T. Johnson in 1980. The balance of the collection of over 200 master prints was given to the Gallery by Mr. and Mrs. Ralph Presgrave (see *Master Prints From the Presgrave Collection*, Art Gallery of Ontario, 1980).

Print acquisitions have centred on the 19th-century French and English Schools, from which fine works may still be acquired for reasonable sums. Among the great classics of 19th-century French Romantic lithography on view in the exhibition will be *Horses Exercising*, 1821 (Gift of Touche Ross, 1980) by Géricault (French, 1791-1824); and the famous series of 17 lithographs by Eugène Delacroix (French, 1798-1863) inspired by Goëthe's *Faust*, 1828 (Gift from the Richard and Jean Ivey Fund, 1979). This series has been universally acclaimed as the most outstanding graphic statement of French Romanticism. Delacroix was haunted by a performance that he saw at Drury Lane in London of an adaptation of Goëthe's *Faust* performed as a comic opera. The gothic elements, which were greatly exaggerated in response to the popular taste of the period, infect the style and emotional power of this dark series. Hanging with the *Faust* lithographs will be another major acquisition of the same period, a watercolour on oiled paper by Delacroix, *The Bride of Lammermoor*, c. 1826 (Purchase, 1980) inspired by Sir Walter Scott's novel. After seeing these works it will be apparent why Delacroix earned for himself the title of "coryphée de l'école du laid"! They represent a radical departure from the dominant Neoclassical aesthetic, and run the full gamut of Romantic imagery, with scenes of madness, murder, witches' sabbaths, and diabolic apparitions.

Among the other great classics of 19th-century French printmaking in the exhibition will be two etchings by the man who did more than anyone to inspire the Etching Revival of the mid-19th century, Charles Meryon (French, 1821-1868). We have been fortunate in acquiring two of his major views of Paris along the Seine, *La Pompe Notre Dame* (Gift of Touche Ross, 1979), and *The Morgue* (Gift of Touche Ross, 1980). In the latter, the despair symbolized by the morgue, a sinister building on the side of the Seine, is heightened by the woman who tears her hair as a drowned body is brought up from the river. The work reveals the severe mental distress of the artist, who suffered bouts of insanity. The rich dark line reminiscent of Piranesi was greatly admired by Meryon's contemporaries.

One contemporary was J.A.M. Whistler (American, 1834-1903) who, while remaining an American citizen, lived and worked in Paris and London. In 1978 we were able to acquire a fine group of Whistler lithographs from the artist's estate. During the past two years we have been able to add two very important and technically experimental works to this group, *Limehouse*, 1878 (Gift of Norcen Energy Resources, 1979) and *Draped Figure Reclining*, c. 1893 (Purchase, 1981). The former represents Whistler at his best in the lithotint technique and dates from the period when he was preoccupied with nocturnal atmospheric views on the Thames. The latter represents his late experiments in colour lithography, of which there were only four. It is extremely rare because it is one of a small number of proofs in which the colours were changed with each impression, demonstrating Whistler's harmonious and subtle use of colour.

The Trier-Fodor Foundation makes it possible to collect humorous and illustrative graphic art on an ongoing basis. Only a modest selection of the late 18th- and early 19th-century French and English hand-coloured caricatures that have joined the collection during the past two years will be on view, because we plan to devote a special exhibition to caricatures of this period in a few years. Among the works that will be included are hand-coloured etchings by the satirists Gillray (English, 1737-1815) and Cruikshank (English, 1792-1878), and hand-coloured lithographs by the French lithographer Louis-Léopold Boilly (French, 1761-1845). In addition there will be a splendid poster by Fernand-Louis Gottlob (French, 1873-1935) for the *Second Exhibition of the Peintres-Lithographes*, 1899, and a pen drawing for Harper's Magazine by George du Maurier (English, 1834-1896), *Feminine Perversity: The Sunday Promenade in Rotten Row*.

Nearby will be a modest selection of books containing original prints by Thomas Rowlandson (English, 1756-1827), the greatest of English draughtsmen and satirists of the late 18th and early 19th centuries. They indicate the exceptional riches of the Rowlandson print collection, which has been given to the Gallery by Mr. J. T. Johnson, and which will greatly enhance our collection of English prints and caricatures. We look forward to devoting an exhibition to this collection in the near future.

Hanging alongside the prints will be a number of recently acquired drawings of all periods and styles. Chief among them are *Cottages by a River* (Purchase, 1980) by Jan van Goyen (Dutch, 1596-1656); (see *The Gallery*, February, 1981); and a vivid gouache by the visionary artist and friend of William Blake, Samuel Palmer (English, 1805-1880) *Sunset*, 1860s (Purchase, 1980). Also included are a charming sheet by George Richmond (English, 1809-1896), who was part of the Shoreham circle of visionaries that included Blake and Palmer, *Satan on His Way to Paradise*, 1827 (Gift of Norcen Energy Resources, 1980); and an important drawing by George Romney (English, 1734-1802), *John Howard Visiting Prisons* (Gift of the late Dr. Theodore Heinrich, 1980).

It is a tribute to Toronto collectors and donors that so much has been accomplished in so short a time. This would never have been possible without the generous donations of corporations and private individuals, and it is cause for celebration to see how much the collection of master prints and drawings has grown in breadth and depth during the past two years. It has been aided too by the hard-working Print and Drawing Collection Committee, and its Acting Chairman (1979-80) Prof. W. McAllister Johnson, and Chairman, Prof. David McTavish.●

Théodore Géricault, French (1791-1824), *Horses Exercising*, 1821; lithograph, 39.0 x 56.0 cm. Gift of Touche Ross, 1980.

Katharine Lochnan is Curator of Prints and Drawings.

Gallery Shows Eight Films by Distinguished Cineaste Jean-Pierre Lefebvre

by Catherine Goldsmith

At 40 years of age, having produced 17 films, Jean-Pierre Lefebvre is possibly the most distinguished filmmaker in Quebec, yet his work is little known in English Canada.

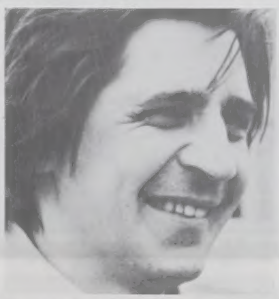
We are pleased to be able to offer a series of 8 of his films from April 5-26, as well as a lecture by the filmmaker himself.

Lefebvre's films address themselves most often to specific problems in *québécois* history, but they speak with a compassion and integrity relevant to all Canadians. In collaboration with Marguerite Duparc, Lefebvre has devised a cinematic style in which the language or technique of the film is as important as content. His style is often compared to that of Jean-Luc Godard. His films are about attitudes and ideas rather than people, and while they tell stories, the linear narrative is rarely dominant. Like Godard, Lefebvre bridges the gap between conventional cinema and the *avant-garde* in his attempt to offer an accurate analysis of social reality.

Following Brecht's suggestion that "reality does not consist in reproducing reality but in showing how things really are," Lefebvre presents a filmic reality based not on plastic reality or psychological reality but on an intellectual reality. In his conversation with the viewer, traditional cinematic expectations are altered. The use of extended sequence shots in *Le Vieux pays où Rimbaud est mort*, for example, creates a contemplative rhythm that allows both the time to experience the filmic action as well as the opportunity to formulate and consider a response to the situation.

Since the narrative is rarely dominant, it is important to notice the other cinematic elements Lefebvre employs to direct our attention, such as sound, speech, framing devices, camera movement, imagery, and the basic structure of the film. With a technique that has been described as "minimalist," Lefebvre manages to draw attention to his philosophical concerns through cinematic structures that reflect this abstract reality. For instance, *Les Maudits sauvages* laments the plight of the Indian nation in Canada. It is a film punctuated by the monologues of an Indian girl. As these occur there are still photographs of a girl riding a horse. Each time the photographs occur the camera moves in closer as if to trap her. It is as if the camera is robbing her of her freedom much as the white civilization has taken away the natural rights of the Indians.

A scene from *La Chambre blanche* by Jean-Pierre Lefebvre. Photo courtesy of the artist.



Filmmaker Jean-Pierre Lefebvre. Photo courtesy of The Festivals Bureau, Ottawa.

This attempt to reflect an abstract philosophy in technical terms is similar to the approach of another prominent Canadian filmmaker, Michael Snow. While Lefebvre retains a much stronger sense of dramatic narrative, there is nevertheless the same use of a rigorous and highly structured cinematic format, to express an abstract concept perhaps only subconsciously sensed by the viewer.

Although distinctly *québécois* in their concern with personal and cultural issues in French-Canadian society, Lefebvre's films combine a vigorous style and thoughtful intelligence that speaks of Canadian problems—our climate, our identity, and individual survival. He does not deny the need for political activity but suggests that it must originate from a personal vision.

We wish to express our thanks to Peter Harcourt, Professor of Film at Carleton University, Ottawa, for generously supplying access to an unpublished manuscript on Lefebvre. We are assisted in the organization of the series by Steve Bingham of the Canadian Film Institute. The lecture by Jean-Pierre Lefebvre, which is given at the Art Gallery, was made possible through the kind efforts of Le Bureau du Gouvernement du Québec in Toronto and the Ontario-Québec Permanent Commission. The film *Avoir seize ans*, to be screened at Harbourfront, is sponsored jointly by the Gallery and Harbourfront.

Please note that tickets are $2 for a single film, $3 for a double bill, and they go on sale outside the Lecture Hall at noon on the day of the screening. The lecture is free with admission to the Gallery, and tickets for the Harbourfront screening must be purchased at Harbourfront.

For further information contact Catherine Goldsmith at 977-0414, ext. 260. Complete listings for the series are on page 4.●

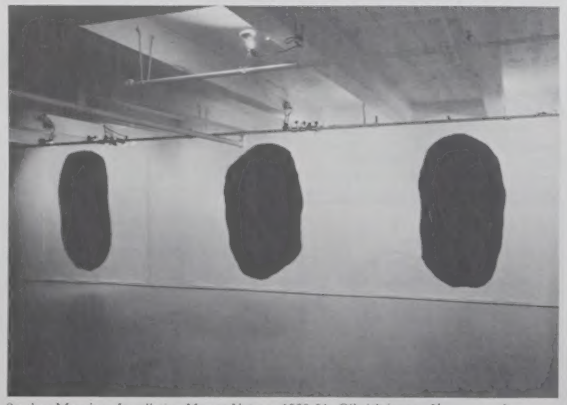
Works by Young Canadian Artists on View

by David Burnett

Any formal description of art is the result of the spectator's perceptions and the decisions he has made as to how to interpret and describe what he has perceived. The exhibition of the work of Elizabeth Ewart, Stephen Menzies and Malcolm Rains on view in the Gallery of Contemporary Art April 4 through May 10 will show, in three distinct ways, the importance of the perspective that thrusts the responsibility for meaning on the involvement and self-awareness of the viewer. Each of these artists is concerned not simply with making objects that occupy a particular area of space, but with the activation of form with space that occurs when a spectator brings about an awareness of his perceptions to the object.

Until recently, Malcolm Rains' works were plaster-formed wall sculptures. The series of work to be seen in this exhibition mark two important changes. First the pieces, circular or oval slabs of formed plaster, are set on the floor; second, Rains has worked colour into the surface of the plaster. The attraction and illusion of the coloured surfaces contrasts with the clearly defined shapes of the pieces.

There is tension between the illusion of the surfaces—swirling and cloud-like—and the weight of the floor-hugging shapes, with the "objective" placing of the engraved crosses in the surface of the plaster. But what activates the tension is the involvement of the spectator. Meaning arises in the individual's sensitivity to his position and changing perceptions as he approaches and walks around and stands above these pieces. The quality of the work lies in the way that Rains has maintained the unity of each sculpture, both in relation to the contrasts within forms and to the changing perspectives of the spectator.



Stephen Menzies *Installation Mercer Union* c. 1980-81 Oilstick/paper, 9' square each Mercer Union Photo: Peter MacCallum

More direct in its engagement of the spectator is the installation work of Elizabeth Ewart. The wood structures that she fabricates do not invade space. Rather they subtly draw the spectator into an awareness of the dimensions and structure of the room. Instead of thinking (or perhaps not thinking) of the space as neutral or empty, we are brought to recognize the fullness of its shape and structure and size precisely because we become alerted to our own position in that space. We do not so much see it as feel it, our visual perceptions transmitting the awareness of the defined space throughout our bodies.

It is in a third way, quite different from that of either Elizabeth Ewart or Malcolm Rains, that Stephen Menzies brings meaning to his work through the heightened self-awareness of the spectator. His work is distinguished by the expressionistic process. Using a black oil stick and very large sheets of paper tacked to the wall, he begins to mark them with short, heavy strokes. The black area spreads gradually out towards the edges of the paper. The form of the work, its precise size and disposition, is intuitively developed through several periods of intensely concentrated work. The spread of the form tends to relate to the artist's own size, his arms' reach, his persistence. In some pieces he has, in fact, started with an outlined guide of his own cast shadow. The relationship of the black form and its pulsing response on the white paper to Menzies' and the spectator's own scale is critical. The expressive energy in making the work emerge directly from action is perceived by the spectator first as an amorphous shape then as a form of self-projection, a shadow that refers to both the beholder and the creator.

These three young Canadian artists (Rains and Menzies live in Toronto; Ewart is currently based in New York) present strongly individual solutions to the juxtaposition of the subjective and objective. They express themselves in objective forms that present the spectator with ways of becoming aware of his own sensibilities through his perceptions. Their work is open, contains no hidden meanings, and demands only a receptive spectator.●

David Burnett is Curator of Contemporary Canadian Art.

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Events

Exhibitions

Jock Macdonald: The Inner Landscape, A Retrospective Exhibition
Sam and Ayala Zacks Wing
Saturday, April 4-Sunday, May 17
A major retrospective of the work of Canadian painter J. W. G. (Jock) Macdonald from his early years in Vancouver to his death in 1960. See article on page 1.

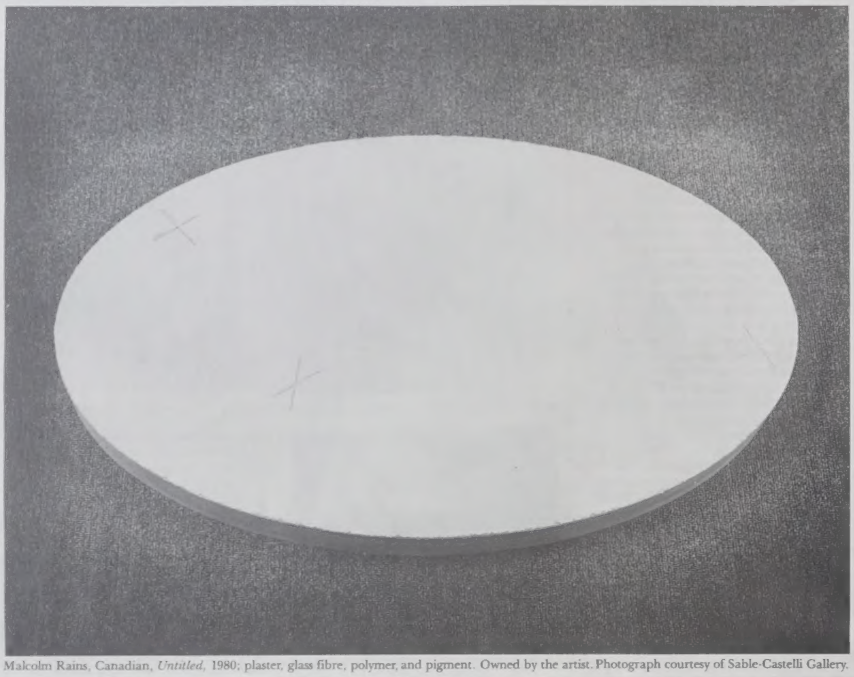
Elizabeth Ewart/Stephen Menzies/Malcolm Rains
Gallery of Contemporary Art
Saturday, April 4-Sunday, May 10
An exhibition of plaster sculptures, large-scale works on paper and an installation piece. Catalogue available in the Gallery Shop.

Reflections in a Quiet Pool: The Prints of David Milne
Margaret Eaton Gallery
through Sunday, April 12
Approximately 177 prints as well as some oils and watercolours by David Milne, one of Canada's premiere printmakers.

Recent Acquisitions of European Master Prints and Drawings
Margaret Eaton Gallery
Saturday, April 18-Sunday, July 12
See article on page 2.

Space in Perspective
Gallery E
through Sunday, April 26
An educational exhibition using works from the Renaissance to the contemporary period from the Permanent Collection.

Watercolours by Robert Holmes
Grange Music Room
through Sunday April 26



Malcolm Rains, Canadian, *Untitled*, 1980; plaster, glass fibre, polymer, and pigment. Owned by the artist. Photograph courtesy of Sable-Castelli Gallery.

Permanent Collection

Print and Drawing Gallery
through Sunday, April 5.
Selections from the Contemporary Canadian Collection.

Walter Trier Gallery
Selections from the Klamer Family Gift of Inuit Art.

Georgia Ridley, John Ridley and J. S. McLean Galleries
Selections from the Permanent Collection of Canadian Historial Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
through Sunday, May 3.
Selections from the Trier-Fodor Foundation Gift.

Extension Services

During the month of April the following Extension Services exhibitions will be circulated. Dates are subject to change.

Goodridge Roberts: Paintings from the 50s and 60s
Burlington Cultural Centre, Burlington
April 2-26

Stephen Livick: Photographic Explorations
Aurora Public Library, Aurora
April 3-26

Prints by David Hockney
Laurentian University Museum & Arts Centre, Sudbury
April 3-26

Ketubah: The Jewish Marriage Contract
MacDonald Stewart Art Centre, Guelph
April 7-28

Eisenstein: Drawings for "Ivan the Terrible"
Cambridge Public Library, Preston Branch
April 10-May 3

Master Prints from the Presgrave Collection
Rodman Hall Arts Centre, St. Catharines
April 10-May 10

Michelangelo: Figure Studies
Durham Art Gallery, Durham
April 15-May 2

A Selection from Les Très Riche Heures de Jean, Duc de Berry
Durham Art Gallery, Durham
April 15-May 2

Folk Art Treasures of Quebec
Art Gallery of Windsor, Windsor
April 17-May 10

La Maternité, Pablo Picasso

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Light luncheons served from 12:00 noon to 2:30 pm

Open from noon to 5:30 pm Tuesday to Sunday and Wednesday and Thursday evenings until 9:00 pm

Films

All screenings take place in the Lecture Hall unless otherwise noted; seating is limited to 150 persons. Programs may be subject to change without notice. Admission is $2 for a single film and $3 for a double bill. *Entrance is through the McCaul Street doors.* Confirmation of schedule or further information can be obtained by calling 977-0414, ext. 260.

Jean-Pierre Lefebvre
Jean-Pierre Lefebvre is a distinguished filmmaker in Quebec whose films bridge the gap between conventional cinema and the *avant-garde* in their attempt to offer an accurate analysis of social reality. This four-week series examines the techniques and themes of Lefebvre's work.

Sunday, April 5, 2:00 pm
Il ne faut pas mourir pour ça
1967, black and white, 75 min.
4:00 pm
Le Vieux pays où Rimbaud est mort
1977, colour, 113 min.

Sunday, April 12, 2:00 pm
La Chambre blanche
1969, black and white, 80 min.
4:00 pm
Q-bec My Love
1970, black and white, 83 min.

Sunday, April 19 at 2:00 pm
Les Maudits sauvages
1977, colour, 83 min.
4:00 pm
Les Dernières fiançailles
1973, colour, 84 min.

Sunday, April 26 at 2:00 pm
L'Amour blessé
1975, colour, 78 min.
4:15 pm
Lecture by Jean-Pierre Lefebvre
7:30 pm at Harbourfront
Avoir seize ans
1979, colour, 127 min.

Noon-Hour Films
Noon-hour films are screened every Tuesday, Wednesday and Thursday at 12 noon in the Lecture Hall. They are free with admission to the Gallery. The

April series features recent acquisitions from the Audio-Visual Centre.

April 7, 8, 9: ***Fourteen Americans: Directions of the 1970s Part 1***
With the guidance of three art historians, the film examines a number of active, inventive, and distinctive artists of the seventies at work in their studios in lower Manhattan.

April 14, 15, 16: ***Fourteen Americans: Directions of the 1970s Part 2***

April 21, 22, 23: ***The New York School***
A survey of Abstract Expressionism representing artists such as Arshile Gorky, Hans Hofmann, Barnett Newman, and Mark Rothko.

April 28, 29, 30: ***American Art in the Sixties***
A survey of the revolutionary trends of the sixties—Pop Art, Minimal Art, and "happenings," represented by artists such as Dan Flavin, Jasper Johns, Claes Oldenburg, and Leo Castelli.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the Permanent Collection.

Wednesday and Thursday, 2:00 pm
Gallery docents give talks on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

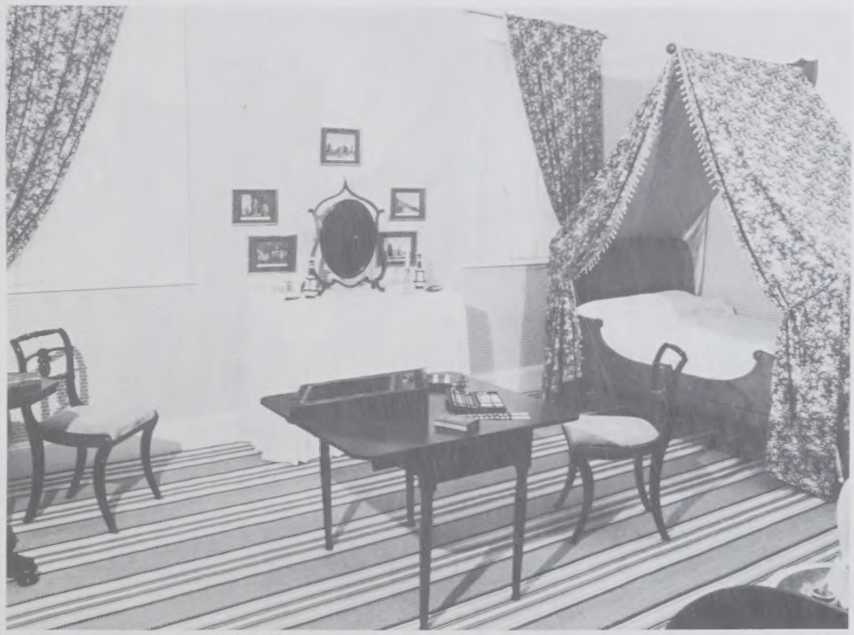
Group tours are available; please contact the Scheduling Office.

Lectures

Reflections in a Quiet Pool: The Prints of David Milne
Rosemarie L. Tovell, Assistant Curator of Canadian Prints and Drawings, National Gallery of Canada
Margaret Eaton Gallery
Wednesday, April 1, 8:00 pm
The exhibition organized by Rosemarie Tovell focusses on a neglected but important aspect of David Milne's art: his prints. Milne's major contribution to printmaking was the multiple-plate colour drypoint. He created 60 of them in a medium that he invented. Miss Tovell will discuss the prints of David Milne and their relationship to certain features of his painting style.

J.W. Waterhouse: Victorian Painter
Dr. Anthony Hobson, Lecturer in Art History, Lancaster Polytechnic Lecture Hall
Wednesday, April 8, 8:00 pm
This lecture will focus on the life and times of J.W. Waterhouse, one of the most popular late Victorian painters. The contemporary of Burne-Jones, Alma Tadema, Leighton, and Millais, Waterhouse influenced and was influenced by them. Dr. Hobson, author of a book on Waterhouse, organized the major Waterhouse exhibition held in 1978.
Tickets available at the Information Desk. Non-Members $2.50, Members, students, and senior citizens $1.50.

Thursday Morning Lectures
The Curator's Choice
A unique opportunity to hear Gallery curators discuss important recent acquisitions and place them in the context of the collection. Held in the Lecture Hall at 10:00 am on the following Thursdays.



Bedroom at The Grange. Photo: Art Gallery of Ontario.

April 2
Katharine Lochnan on the Prints and Drawings Collection

April 9
Alan Wilkinson on the Modern Sculpture Collection

Tickets are available at the Information Desk and are $2.50 for Members, students, and senior citizens and $3.50 for non-Members.

Courses

Italian 16th-Century Painting
This eight-week non-credit course will begin by examining the emergence of Mannerism in the work of Leonardo, Raphael, and Michelangelo. Mannerism itself will be discussed in the context of artists such as Pontormo, Rosso Fiorentino, Bronzino, and Parmigianino. The latter part of the course will cover the great Venetian painters, among them Bellini, Giorgione, Titian, Tintoretto and Veronese.

The two-hour illustrated lectures by Francis Broun, M.F.A., will be given every Tuesday evening, 6:30-8:30 pm, from April 14 to June 2 in the Lecture Hall. Course fee: Members, students, senior citizens $35; non-Members $40. Please fill out the application form at the back of this issue and return it to the Scheduling Officer, Education Services.

In Concert

Array–contemporary music ensemble
Activity Centre
Friday, April 24, 9:00 pm
Tickets $4 (non-Members), $3 (Members) available at the Information Desk.

The Grange

Groups of all ages with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when appointments are made. We can arrange special participation visits for small groups of school children.

All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizens tours, minimum of 10 persons: 50c per person. Student tours: $1.00 per student; accompanying adults free. Groups are limited to 30-40 persons.

Grange Talks
Short illustrated talks, free with admission, take place in The Grange Tuesday through Sunday at 2:30 pm. The subject is "The Grange: An Introduction to a Gentleman's House."

The Gallery School

Senior School Spring Session
Studio classes are offered to adults ages 18 and up who are seriously interested in learning new studio techniques or improving old ones.

Approaches to Painting
Wednesday 7:30-9:30 pm April 1-June 3
Traditional and contemporary approaches to this medium using oil and acrylic. Assignments to encourage individual growth will include work from the still life, the live model, and experimental projects. Drawing is a prerequisite.
Instructor: David Buller. Members $50, non-Members $55.

continued on page 6

Gallery Shop

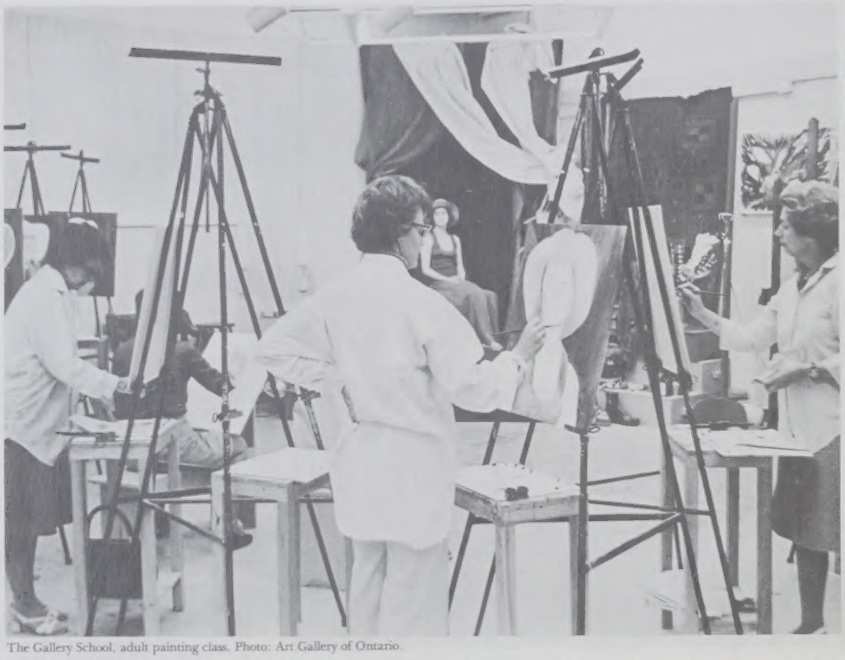
Unique in Toronto for its selection of international catalogues of museum and gallery exhibitions. Customer inquiries are researched.

April 12 2-4 pm:
John Lownsbrough will sign
The Privileged Few

GRANGE COURT RESTAURANT

While at the Gallery dine in comfort
at the
Grange Court Restaurant
Luncheon daily from 12 noon
Dinner Wednesday and Thursday, 5:00 pm to 8:30 pm

Fully licensed
Major credit cards accepted
For reservations call 977-0414



The Gallery School, adult painting class. Photo: Art Gallery of Ontario.

continued from page 5

Beginning Drawing
Wednesday 7:30-9:30 pm April 1-June 3
Traditional approaches to drawing with exercises in line, tone, texture, mass, and composition. Employing still life, live models, and landscape in wet and dry media.
Instructor: Joan Krawczyk. Members $50, non-Members $55.

Drawing and Watercolour
Thursday 7:30-9:30 pm April 2-June 4
Instruction in the technique of watercolour, stretching paper, and drawing as it relates to watercolour. Traditional and experimental approaches are encouraged.
Instructor: Meike Bevelander. Members $50, non-Members $55.

Silkscreen
Thursday 7:00-9:30 pm April 2-June 4
A basic course in silkscreen printing using several block-out techniques. Screen and inks provided.
Instructor: Joan Krawczyk. Members $60, non-Members $65.

Reduction Lino Block & Printmaking (colour)
Wednesday 7:00-9:30 pm April 1-June 3
A workshop involving a multiple colour printing technique developed and used extensively by Picasso for relief printmaking.
Instructor: Gayle Richardson. Members $60, non-Members $65.

Welding, Stone and Woodcarving
Thursday 7:00-9:30 pm April 2-June 3
Instruction in the proper use of carving tools. Students determine individual projects in consultation with instructor.
Instructor: Ted Rettig. Members $60, non-Members $65.

Animation Workshop
Activity Centre
Saturday, April 4, 8:00 pm
There will be a special public showing of student work in animated film held in the Activity Centre. Refreshments will be served. Parents and friends welcome.

Art Rental Service

Spring Celebration

April 3–May 1, 1981
A special exhibition expressing the springtime spirit of joy in creation.

Everyone likes something new for spring. Rent or buy one or more of our works for your home or office.

Open for business Tuesday to Saturday, 11:00 am to 4:00 pm
Thursday, 11:00 am to 9:00 pm
Open for viewing during Gallery hours.

A project of the Volunteer Committee

For Young People

Hands On
For children age six and up who are accompanied by their parents, Hands On provides an experience of visual discovery. Hands On will be open from 1:00 to 4:00 pm on Sunday, April 19 and 26.

The Gallery Shop

Come and meet author John Lownsbrough, who will be in the Gallery Shop on Sunday, April 12, from 2-4 pm, to sign copies of his book *The Privileged Few: The Grange and Its People in Nineteenth Century Toronto.*

Art Tours

Vienna/Prague/Budapest
The Glory of the Hapsburgs
October 14-28
Fly with us to Vienna, Prague, and Budapest–three great cities of the Hapsburg Empire. See baroque castles, medieval monasteries, and unrivalled masterpieces of art in public and private collections. See porcelains, crown jewels, and imperial costumes in three cities once part of the most powerful empire in Europe. Hear the Vienna Boys' Choir at the Hofburg, a performance at the Opera, and a symphony concert. Dance to gypsy music and delight in the inventive Laterna Magica theatre. Taste the rich and varied cuisines and wines of the diverse people of these cities.Coupon.

New York
From the collection of Baron Thyssen-Bornemisza to current trends–an art lover's holiday in late October. Watch for further details in the next issue of *The Gallery*, or see Art Tours Coupon in this issue.

California Here We Come
This tour has been postponed to the spring of 1982 in order to include the exhibition *The Search for Alexander*, which will be showing in San Francisco.

Gallery Hopping

Guelph and Elora
Wednesday, May 13
Enjoy a lovely spring day visit to the new Macdonald Stewart Art Centre on the beautiful campus of the University of Guelph. Then on to Elora for a delicious lunch at the Elora Mill overlooking the Gorge, followed by a browse through the restored streets of the town.
Departure at 8:45 a.m. sharp from the St. Clair subway station (Pleasant Blvd. entrance.) Price including lunch $24.00. Coupon.

Members' Activities

Art and Apéritif
Join us each Wednesday in the Walker Court for a talk or a tour at 5:30 pm followed by an informal get-together with fellow members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For information regarding the subject, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, April 1
A Path of His Own—David Milne
A history of Milne's work, juxtaposing his writing and painting against the landscape he recorded. The camerawork is sensitive and the personification of Milne remarkably convincing. Paul Caulfield, Producer and Director, will discuss the production of this documentary drama. Join us for coffee in the Members' Lounge at 9.30 am. The film will begin at 10:15 in the Lecture Hall. Tickets are $3.50 each. Coupon.

Wednesday, April 15
Joyce Zemans, Guest Curator, will talk about the *Jock Macdonald Retrospective*, the artist and his life. Meet us for coffee in the Members' Lounge at 9:45 am. The talk will begin at 10:15. Tickets are $1 each. Coupon.

THE JEWELLERY SHOP

Designer jewellery in gold, silver, brass, copper, and semi-precious stones.

A project of the Volunteer Committee
Open regular Gallery hours and Monday from 11:00 am to 5:00 pm

Tibetan Baroque Jade and Agate flower basket

The Glory of the Hapsburgs

October 14-28

See baroque castles, medieval monasteries, and unrivalled masterpieces of art in public and private collections. Grand Opera, fine wines, gypsy violins, experimental theatre.

See Art Tours section and coupon for information.
A Project of the Volunteer Committee

Drawing of Prague Castle by E.H. Zeidler

Calendar at a glance

April

	Tuesday 7 12 noon film: *Fourteen Americans, part 1* 12:15 and 2:00 pm Gallery Talk	**Tuesday 14** 12 noon film: *Fourteen Americans, part 2* 12:15 pm Gallery Talk 6:30 pm course: Italian 16th-century painting begins	**Tuesday 21** 12 noon film: *The New York School* 12:15 pm Gallery Talk 6:30 pm course: Italian 16th-century painting	**Tuesday 28** 12 noon film: *American Art in the Sixties* 12:15 Gallery Talk 6:30 pm course: Italian 16th-century painting
Wednesday 1 9:30 am Art in the Morning: Paul Caulfield 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Apéritif 7:30 pm Gallery School classes begin 8:00 pm lecture: Rosemarie Tovell	**Wednesday 8** 12 noon film: *Fourteen Americans, part 1* 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Apéritif 6:30 pm Special Evening: William Ronald 8:00 pm lecture: Dr. Anthony Hobson	**Wednesday 15** 9:45 am Art in the Morning: Joyce Zemans 12 noon film: *Fourteen Americans, part 2* 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Apéritif	**Wednesday 22** 12 noon film: *The New York School* 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Aperitif	**Wednesday 29** 12 noon film: *American Art in the Sixties* 12:15 and 2:00 pm Gallery Talk 5:30 pm Art and Apéritif
Thursday 2 10:00 am lecture: Katharine Lochnan 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 9** 10:00 am lecture: Alan Wilkinson 12 noon film: *Fourteen Americans, part 1* 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 16** 12 noon film: *Fourteen Americans, part 2* 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 23** 12 noon film: *The New York School* 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 30** 12 noon film: *American Art in the Sixties* 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week
Friday 3 12:15 Gallery Talk	**Friday 10** 12:15 Gallery Talk	**Friday 17** 12:15 pm Gallery Talk	**Friday 24** 12:15 Gallery Talk 9:00 pm concert: ARRAY	
Saturday 4 *Jock Macdonald Retrospective* opens *Ewart/Menzies/Rains* opens 2:00 pm Talk of the Week 8:00 pm Animation Workshop screening	**Saturday 11** 2:00 pm Talk of the Week	**Saturday 18** *Recent Acquisitions of European Master Prints and Drawings* opens 2:00 pm Talk of the Week	**Saturday 25** 2:00 pm Talk of the Week	
Sunday 5 2:00 pm Talk of the Week 2:00 pm film: *Il ne faut pas mourir pour ça* 4:00 pm film: *Le Vieux pays où Rimbaud est mort*	**Sunday 12** *Reflections in a Quiet Pool: The prints of David Milne* closes 2:00 pm Talk of the Week 2:00 pm Gallery Shop book signing with John Lownsbrough 2:00 pm *La Chambre blanche* 4:00 pm *Q-bec My Love*	**Sunday 19** *Selections from the Contemporary Canadian Collection Closes* 1:00-4:00 Hands On 2:00 pm Talk of the Week 2:00 pm film: *Les Maudits sauvages* 4:00 pm film: *Les Dernières fiançailles*	**Sunday 26** *Space in Perspective* closes *Watercolours by Robert Holmes* closes 1:00-4:00 pm Hands On 2:00 pm Talk of the Week 2:00 pm film: *L'Amour blessé* 4:15 pm lecture: Jean-Pierre Lefebvre	

Coupons

Special Evenings for Members

An opportunity to meet the artist or someone closely associated with the artist.

Jock Macdonald
Canadian (1897-1960)
Saanich Landscape, 1952
oil on canvas board,
30.5 x 38.1 cm.
Mrs. A.M. Agnew
Vancouver, B.C.

Wednesday, April 8
Jock Macdonald Retrospective
Guest: William Ronald
Dinner, served at 6:30 pm in the Grange Court Restaurant, followed by an informal discussion at 8:00 pm with William Ronald in the exhibition gallery. Tickets are $15.00

Wednesday, May 6
Goodridge Roberts
Guest: Elke Town
Elke Town, Guest Curator, will talk about the artist and his work at 7:00 pm in the exhibition gallery. A $5.00 ticket will entitle you to join the talk and have dessert and coffee afterwards.

It is a Member's privilege to invite guests to these programs. Tickets may be ordered by mailing the appropriate coupon together with a stamped, self-addressed envelope or at the Volunteer Office, Art Gallery of Ontario.

A project of the Volunteer Committee.

Contributors to "A Celebration for Volunteers"

The Volunteer Committee of the Art Gallery of Ontario gratefully acknowledges the generosity and co-operation of the following contributors to the party and official opening, by H.R.H. Princess Juliana of the Netherlands, of the exhibition *Vincent van Gogh and the Birth of Cloisonism*.

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Voortman Cookies

Special Evenings for Members

Please specify number of tickets required for each date.
□ April 8 Jock Macdonald _____ @ $15.00
□ May 6 Goodridge Roberts _____ @ $ 5.00

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Art in the Morning

Please specify number of tickets required for each date:

□ April 1 David Milne _____ @ $3.50
□ April 15 Jock Macdonald _____ @ $1.00

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Gallery Hopping

□ **Guelph and Elora**
May 13
_____ Tickets @ $24.00

Please send tickets as requested above. I enclose a self-addressed, stamped envelope and cheque payable to the Art Gallery of Ontario for $_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send your coupon to the Volunteer Office.

Art Tours

Please send me further information on the following tour programs:
□ Vienna/Prague/Budapest
□ New York

Name _____

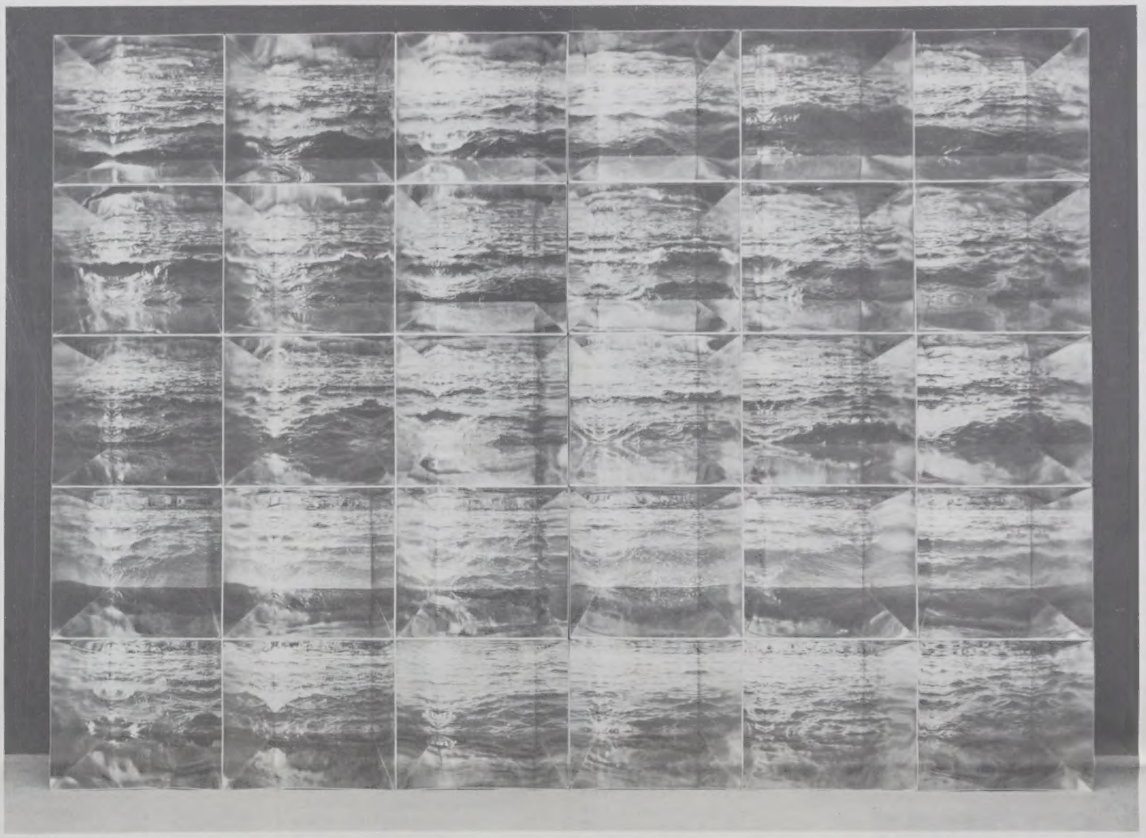
Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send your coupon to the Volunteer Office.

THE GALLERY



Michael Snow, Canadian (1929), *Atlantic*, made in 1967, reconstructed in 1980; welded metal, wood, and photographs, 17.1 x 245.1 x 39.9 cm. Purchase 1980.

Recent Acquisition

Atlantic is a notable addition to the collection of Contemporary Canadian Art. Created in 1967 by Michael Snow, an artist of exceptional talent and versatility—he is a painter, sculptor, filmmaker, and jazz musician—this photographic work is significant in itself and in relation to his *œuvre*.

Born in 1929 in Toronto, where he now lives, Michael Snow has exhibited in major national and international exhibitions. His one-man exhibitions include "Michael Snow" at the Centre Georges Pompidou in Paris in 1978. Snow represented Canada at the XXV Biennale of Venice in 1970. He has had three film retrospectives, in Italy, Montreal, and New York, and a major retrospective of his work at the Art Gallery of Ontario in 1970.

The period 1966-67 saw the end of Snow's *Walking Woman* series, the production of the innovative and internationally-acclaimed film, *Wavelength* and his increased commitment to camera-related work. *Wavelength*'s final image is a photograph of waves taken at the same time as the photographs for *Atlantic*.

Atlantic is a structure housing 30 photographic prints of ocean waves. Each photo is set individually in a 12-inch-deep metal compartment or frame. The photographic images can be read singly or simultaneously. The frames, with sides projecting outwards at a slightly obtuse angle from the photographs, reflect the images contained within them.

The thin front edges of the frames present a precise formal grid through which appear to move and merge imprecise romantic images of ocean waves and their reflections. The linear divisions between compartments seem to allude to the separate frames of a film, in spite of which the persistence of the spectator's vision creates an illusion of continuity. *Atlantic* likewise plays upon the illusion of depth and density, breaking up the images at the same time that it articulates them in the reflections.

Framing and its implications have concerned Snow since the first *Walking Woman* paintings, where the figure was cut-off or framed. In *Atlantic* one sees the framed photograph, a surface of water contained within the frame of its reflection, a flat photographic print of a "chosen" moment in time and space extended over both time and space through multiplication, and the frame itself transforming what is framed into a three-dimensional visual illusion—in all, a record of a complex series of observations and perceptions.

Snow, in commenting in a letter in 1968 on Cézanne's balancing of illusion and reality, stated, "I think his was the greatest and is relevant because his work was representational. The complicated involvement of his perception of exterior reality, his creation of a work which both represents and is something, thus his balancing of mind and matter, his respect for a lot of levels are exemplary to me."

Marie Fleming, *Associate Curator of Contemporary Art.*

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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